

The Negro Music Journal

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A Monthly Magazine, published
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the Educational Interest of the
Negro in Music.

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Christ is Born Today—a poem
Art of Transposition

A. L. NEAL

Musical Clubs & Their Influence

AGNES CARROLL

Musical Mosaics

A "LOOKER-ON"

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A Musical Petrospection

J. HILLARY TAYLOR

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Clarence C. White
VIOLIN SOLOIST AND TEACHER



THE NEGRO MUSIC JOURNAL



COPYRIGHT 1902, BY J. HILLARY TAYLOR

A Monthly Devoted to the Educational Interest of the Negro in Music.

VOL. I,

WASHINGTON, D. C., DECEMBER, 1902.

No.

Christ is Born Today.

Rejoice ! rejoice ! with praises rejoice !
Christ is born today :
Rejoice ! rejoice ! with praises rejoice !
He is the Eternal Way.

Lo ! Angels 'round His Mother sing—
Bring tokens of their love ;
Lo ! Angels 'round His Mother sing,
Sweet psalms from above.

Oh ! Christ has come to save mankind !
To wash away our sins :
Oh ! Christ has come to save mankind !
To wash away our sins.

With voices—humbly give Him your heart ;—
Repent ! repent ! today !
With voices—humbly give Him your heart ;
Repent ! repent ! today !

Rejoice ! rejoice ! with praises rejoice !
Christ is born today ;
Rejoice ! rejoice ! with praises rejoice !
He is the Eternal Way.

The Art of Transposition

A. L. Neal

TRANSPOSITION in music is the art of writing a composition at a degree of pitch higher or lower, as required, than that in which it appears. It is somewhat of a mechanical operation, but one requiring considerable practice to execute with facility. The need for it arises when a composition is set too high, or too low for a certain voice or instrument. It is used in arranging music for the band and orchestra. It is also brought into requisition when a part written for an instrument standing in one key is required to be played in another at a different pitch. Preliminary requirements essential to the practice of transposition are a complete knowledge of the several scales, chromatic and diatonic, major and minor as well as that of the clefs. It is also necessary to be conversant with the various intervals, major and minor, augmented, diminished and perfect; otherwise the transposer cannot operate intelligently, and in consequence will be apt to err, from time to time. Scales, clefs, and intervals should then be committed to memory, with all technical terms applying thereto; and in this connection I most emphatically condemn any course of instruction which on the pretence of making the study of music easy, avoids and designates as useless the employment of technical terms. A carpenter or blacksmith might as well be exempted on the same principle from learning the names of his tools, materials or measurements.

The surest and best method of learning any subject, it matters not what, is to study all pertaining to that subject. Shirking details

in study is like mixing mortar without sand and other essential ingredients necessary to cohesion and perfection. All buildings reared with such material are sure to topple over, sooner or later. A building well built, is constructed for all time; and a subject well learned, is learned for as long as memory lasts.

Scales are diatonic and chromatic. Diatonic scales are those the steps in which include full tone and semitone intervals and may be major or minor. Chromatic scales are formed entirely of semitone intervals. All scales, diatonic or chromatic, are constructed on the same pattern with respect to occurrence of degrees: full tone, or semitone, according to the scale of C-major, A-minor, and chromatic scale of C, can be taken as the model for all others. The following table in which the semitone intervals are marked thus, "♭" may be applied to all others:—

C-major—	o	d	e	f	g	a	b	c
	1	2	3	4	5	6	7	8
A-minor—	a	b	c	d	e	f	g ^{sharp}	a
	1	2	3	4	5	6	7	8

Chromatic scales are written ascending usually by sharps, descending by flats. Modifications are however frequently met with in practice.

In example I, it will be seen the semitones occur between the 3d and 4th and 7th and 8th degrees ascending and descending: this is the invariable formation of all major scales. To maintain this formation, it becomes necessary to introduce sharps and flats as the occasion

demands. In each new flat-key the additional flat is placed on the fourth degree: but in the sharp-keys the additional sharp comes upon the seventh degree of the staff.

gree, with flat or sharp necessary thereto, of any major scale, furnishes the key note of its relative minor, for instance:—

C D E F G (A) B C
1 2 3 4 5 (6) 7 8

"A" is the sixth degree of the fore-going, consequently the key-note of its relative minor.

Major Keys	Flat Series	No. of flats.
C-major—c d e f g a b c	1 2 3 4 5 6 7 8	none
F-major—f g a b b c d e f		one flat
Bb major		two flats
Eb major		three flats
Ab major		four flats
Db major		five flats
Gb major		six flats
Cb major		seven flats
Major Keys	Sharp Series	No. of sharps
C-major—c d e f g a b c		none
G-major—g a b c d e f—sharp		one sharp
D-major		two sharps
A-major		three sharps
E-major		four sharps
B-major		five sharps
Fsharp major		six sharps
Csharp major		seven sharps

Minor Keys.	Flat Series
A minor	no flats
D minor	one flat
G minor	two flats
C minor	three flats
F minor	four flats
Bb minor	five flats
Eb minor	six flats
Db minor	seven flats

Minor Keys	Sharp Series
A minor	no sharps
E minor	one sharp
B minor	two sharps
F sharp minor	three sharps
C sharp minor	four sharps
G sharp minor	five sharps
D sharp minor	six sharps
A sharp minor	seven sharps

Minor Scales.—Each major scale is said to have a relative minor scale. The sixth de-

(To be continued)



Paul Lawrence Dunbar in a Musical Atmosphere

The coming of Paul Lawrence Dunbar, the Negro poet and reader, to Providence aroused interest above the ordinary; so that when he made his appearance on Thursday, October 30th, 1902, he was greeted by an audience full of enthusiasm and anxiety. The poet was given a welcome such as is only bestowed upon a public favorite.

Despite the fact of his suffering with a severe cold, it was not apparent in his reading. However owing to his cold, he requested the audience not to demand encores. He was heartily applauded after each selection.

Mr. Dunbar was ably supported by Miss Grace Johnson of Worcester, Mass., Miss Corinne Rovelto of Pawtucket, R. I., and H. Leonard Jeter of Newport. Miss Johnson as a piano soloist was well received. Her technique and precision of touch in playing Bach's "Solfeggietto," easily put her in the front rank. For an encore she played a "Lullaby," her own composition.

Miss Rovelto, who will be remembered as Marguerite in "Faust" last Spring in New York used her well-trained voice in such a way in rendering the "Bijou Song" from the third act of "Faust" as to bring forth a volume of applause which was only quelled by an encore "Gypsy Maiden I."

Mr. Jeter who is the son of Rev. H. N. Jeter is a 'cellist of no mean degree, having assisted some of Providence's best music teachers in their recitals last winter. His playing of Daniel von Gorne's "Scherzo" showed him to be a

master of his instrument. Master Walter Jeter who accompanied his brother, though only fourteen, proved himself capable of making older accompanists look well to their laurels.

We were glad to see our people out in such large numbers. It showed an appreciation well deserved by all the artists. The entertainment was given for the benefit of the Home For Aged Colored Woman and was in charge of the following young women and men: Mrs. Mary Rhodes Jackson, Matron of the home; The Misses J. Esmeria Rovelto, Lucy Anthony, Reberta J. Dunbar and Mary E. Jackson and Messrs. J. Edward Holmes, W. P. H. Freeman and O. J. Taylor.

In reference to the genius of Dunbar as a poet, I quote the following from "Providence Daily Journal":—"Paul Laurence Dunbar is one of the wonders of his race, and a living reputation of the oft made assertion Negroes are incapable of the higher possibilities of mental development. He may be what is commonly termed a "minor poet," but that is not necessarily a low mark of esteem in these days, for it is generally admitted that all the great poets are dead. A majority of those who "versify" at present are mere rhymesters, but Dunbar is more than that. His verse is marked by the graceful rhythm, the delicate imagery and tender sentiment that denote the true poetic instinct and prove the truth of the saying that "poets are born not made."—Correspondent, J. Edw. Holmes.



HAIL, Heavenly Muse! I pray thee, enlighten my soul that it may see thy beauties and feel thy wonderful powers. Oh! Music, whose voice hath that which charimest the good, the bad,—man or beast! Give me the grace to understand thy varied meanings; to comprehend thy mystical evolutions and to feel the strength of thy all powerful hand.

He who would desire to understand music, must court her. She will unfold her charms and thrill the souls of those who seek to fully know and understand her "make-up." Melody is her life,—her breath:—harmony is her color,—her body; and rhythm is the soul that ruleth all.

A great soul will make great music. A little soul will make poor music. A great soul is a virtuous one; a small soul is the sinful one. If you would sway your audience with your voice,—or your instrument,—you must first feel, and this feeling will be transmitted to your auditors. If you do not *feel* what you play or sing, they will not be affected. We feel according to the strength of the soul. It is the great soul that will feel,—that will transmit its feeling, thus enrapturing the audience.

True art is a kind of religion. Religion is truth: so is art. If we wish to fully interpret a composition, we must seek to make it tell the truth the composer intended it to tell. True music has a meaning in its every fibre. To seek the meaning is the duty of an artist. You will understand the meaning of music, in accordance with the strength and broadness of your mind. If your mind be well-developed and strong spiritually, your musical interpretations will be good, broad and sympathetic. If, on the contrary, your

mind be narrow, your art will show this narrowness. Strive therefore to be well-balanced.

You will not learn everything in music by studying it alone: take excursions in other arts and sciences, to fully become able to understand and enjoy all that music offers. What you learn here will be of value there: a truth found here, should be sought there: thus will you begin to learn the great similarity existing between all arts and sciences. They all have some things in common.

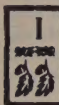
"Why, I did not know music was so full of meaning," uttered a young man who had listened to various explanations of some interesting phases of music-art. That there were sentences and phrases and periods in music had never entered his mind. That the composer had to have a theme or subject and that this little subject furnished the thought-incentive, that produced the great and elaborate composition, had never occurred to him. Many educated men and women would be saved from making the expression as quoted above, if they would seriously reflect upon music and its various meanings.

Do you really desire to learn something about music and its constitution? If you do, you must become a serious reader upon musical topics. Read a musical magazine—subscribe for one. Read books upon musical subjects. Is reading all? No, reflect upon and digest what you read. A little good reading well-digested is better than a great amount non-assimilated.

What books should one read? The answer to this question somewhat depends upon how serious you intend to be in the effort to become well-informed upon music-art. If you are determined, then there are many books that will help you—in whatever branch of the art you are interested. "How to Listen to Music," by Krehbiel, will give the reader valuable hints that will undoubtedly assist him in his efforts to climb musically.

Musical Clubs & Their Influence

Agnes Carroll



It has been clearly proven to man that union brings strength; but it may not have occurred to our lovers of music that the beauties of musical knowledge and the pleasures obtained therefrom, could be immeasurably multiplied, if such music lovers would organize themselves into clubs. Even if you can interest only a few, take those few, begin work and profit by each other's influence. I would here state that in endeavoring to organize a club, do not induce any one to join, whom common judgement makes you know would not take proper interest. Such a person would bring a bad influence into the club, take up your precious time, also affect some others who could be interested by being properly surrounded. Better have a few truly interested persons than so many who are only members in name and who serve no purpose other than the injury to your progress.

A club rightly conducted is one which has for its leader a person who is enthusiastic: a person who has the advancement of his members at heart. Together with this essential, is members who are in sympathy with the endeavors of their leader, and have the humility to be controlled by the laws laid out for them to follow.

A regular code of laws should be set down for your club, each member having full opportunity to consider the same before its approval. The leader must have the strength to enforce these laws; but if the members have not the humility of submission, your progress will hardly be perceptible. Some people confound humility of submission with

the inability of expressing opinion. These are far different. The man who has given his vote to a number of laws, and then helps to break and condemn them, often thinks his obstinacy is only expressing opinion, but the time for his opinion is before his vote is cast.

After full consideration and approval of the laws upon which he is asked to vote, he proves himself to be obstinate and small in conception, indeed, to condemn or break such laws, without most serious reasons.

Again, you should endeavor to control your feeling; teach yourself to enjoy being submissive to laws. By so doing, there will be much more harmony and advancement in your soul. Always realize that neither you nor any other person can do everything. We must let somebody do some things for us and because of having them do for us we have to be subjected to laws.

I have enlarged upon this feature in club work, because I am convinced through experience that this is an essential feature in this field which is too weakly exercised.

When you organize a club and the matter of selecting a leader and other officers comes up, each member has an opportunity to show his or her ability to judge who is fitted for the respective positions. Throw aside all special kind feelings toward each member of the club. In other words, do not select any one for a position for any reason other than that you feel him or her to be suitable for such a position because of their nature and requirements.

By selecting persons for positions when they are not fitted for them, you commit a number of mistakes, *i. e.*; you show yourself

to be a poor judge, or too weak to lay aside human respect; you do the persons you select an injustice, for you place them in a public position to display their inability to fill such a place: again, you do every member of the club an injustice, for you cause them to lose the immediate help of one who *is* capable and subject them to an incompetent person. Therefore, be wise. Throw aside the thought that your friends would not like you to leave them out. If you have friends who are what they should be, they will be very much obliged to you for not having caused them this embarrassment of being in a position they are incapable of filling.

As a way of preserving the friendship of those who have the craze of being in the front without the ability, you can vote by ballot, and your vote can thereby be a secret. Thus you will do your intelligence justice, preserve the friendship of your fellow members, and do the club no injury.

Now, considering the club organized on these basis, we will proceed to sketch over a few of the advantages the members could and would derive toward understanding, appreciating and enjoying music, the object of the club being to advance musically. First: there is the pleasure of association. Now we are brought into constant contact with the feelings, thoughts and expressions of others, we thereby have an opportunity to become acquainted with the world, in part; for even the few represent a great portion of the world. Humanity does not differ as widely as we are sometimes wont to think.

A great field can be gone over in one evening; for the subject should be divided,—giving each member a separate portion. This makes each member of the club have something different to say and demands the attention of the entire club, for every other member is depending upon the speakers part to complete his own portion. Thus we see, many facts concerning a man's life and work could be intelligently crowded into one even-

ing; and each person would go home with higher appreciation of the deeds and accomplishments of the subject considered, and be more ready to learn the music of the man who has made so many sacrifices for his art as they learned in the past evening.

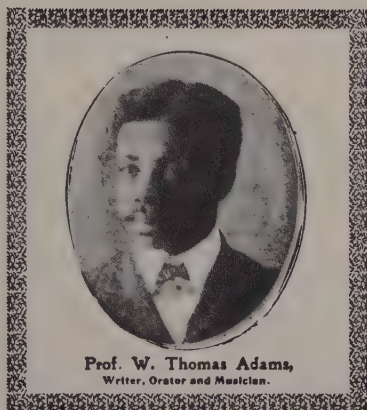
Young men would find their orchestra members most interesting companions if they would add to their rehearsal meetings the obligation to gather some of the literary points on music.

Do not be afraid of becoming too serious. This is hardly possible; all you learn only helps you to gather more pleasure out of your performance. It helps you to adapt yourself to the spirit and times of the music you perform.

Again, how will we ever reach the standard of real musicianship if we insist upon throwing aside these decidedly essential points? With the present demands of the world, we will embrace the art seriously or never be considered more than mere children playing with a something they consider to be a toy. So it is hoped our people will begin to think upon the organizing of musical clubs. Do not be afraid of its being too dry to amuse—you should throw into it the performance of compositions and sprinkle the music all through it, so that it will take on the form of a concert.

Start where you can first enjoy: endeavor to learn more about that which you do enjoy and the understanding of it will lead you to thirst after a something possibly deeper and greater. For instance, if you can enjoy a good march or waltz, add to your evening performance of marches and waltzes, a study of the lives of the men who have written those which strike your fancy. Thus having a number of facts concerning their lives, from that, wend your way to those from whom they have gathered ideas. By so doing you will gradually begin to appreciate and enjoy that which you may at present be afraid to approach or study.





Music • A Beginner • His Capabilities

Prof. W. Thomas Adams*

MUCH, pro and con, has been said, written and printed in recognition of the Art of Music. As I sit here at my office desk, laboring diligently and assiduously for our paper, I snatch a few moments aside to give a few brief views to the readers of THE NEGRO MUSIC JOURNAL, as requested by the editor, and trust that what I shall write may be food for thought to the reader.

Have you ever given thorough, conscientious consideration to the Art of Music—its sphere, influence and place among the Arts and Sciences of the day? Have you once thought of its intrinsic value and real worth to humanity? If you have felt the breath of its influence, and the touch of its soothing

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melodies, then you may realize what I am about to say as important.

Music,—God bless man for its invention, or creation,—has always been an important factor in man's development and progress. Since the time previous to the Christian era, when savages or rather half-civilized humans produced music, uncouth and harsh, with bones and skins of beasts, music has been slowly but surely and artistically developing.

The musician of ancient history, could he but listen to the modern Paderewski; or hear the beautiful, warbling and symmetrical voice of a Melba or "Black Patti"; could he but catch the harmonious strains of Creatore's or Innes' band; he would walk back to his grave, in shame. The art of music is developing wonderfully and must continue to advance; as in other fields of activity, without advancement is without real worth. Music, in its highest and best sense, is a blessing to humanity; and without it, life would be dreary. Words are inadequate and the artist's brush too frail to picture or express the value of music; its beauty is unrelenting; its sphere, unlimited; its charms, omnipresent. With music: the soldier will march with delight into the foils of battle, to do and to die; the vilest penitent's heart would melt beneath the flames of a burning sacred melody; the home can be made a dream of bliss; two hearts can meet in fervent devotion; yes, music has power,—unmistakably so. We should cultivate it in our several homes; must have it in church, and 'tis the heart of opera.

To the beginner, I have this to say: be assiduous, energetic, persevering; grasp opportunities and cultivate your ability. When you once begin the study, cling to it as an ivy to an oak—let nothing hinder your success. The greatest difficulty and unfeeling hindrance to beginners is that they cease study

too early. Stick to it: ambition and perseverance wins half the battle. Longfellow says:—

In life's broad field of battle,
In the bivouac of life,
Be not like dumb, driven cattle,
Be a hero in the strife.

No better inspiring thought could be given those who wish to succeed in life.

The greatest musicians that ever lived, won their way through persistent efforts and arduous tasks; they allowed no minor triflings to retard them. Napoleon, once, with a large army, reached the foot of a huge mountain and some of the men declared the way impassable; but that warring general said, "We must cross," and they hewed out the way and passed over to the other side. With you, it is, no doubt, the same. A huge mountain of obstacles and tantalizing environments are before you, but be determined and say you must surmount them,—and then do that.

You are capable—allow me to encourage. You have sufficient brain-power, perhaps. It is possible that you may become as eminent in the musical world as Wagner, Liszt, and others. But though you may fall short of such fame, you have the eternal right to aspire, and whatever you put your hands to do, do that well.

The Negro race affords already a large number of capable musicians, any of whom we may feel proud. Are you going to be one among the brilliant artists of the future? Put your soul in the art! Stretch out your intellectual net and catch every fish of wisdom and knowledge swimming your way!

Make good use of your time and prove your capability of ranking with the foremost musicians and artists, not only of the colored race, but of the world.



A Musical Retrospection

J. Hillary Taylor

OUR fetters awhile ago were rent asunder: a dusky people, clothed in the image of God, were then released from the thralldom of slavery and casted, as it were, into a raging sea of agitation and perplexity. Trusting in the wonderful Power that sustained them during the unfortunate period of bondage, these people since their emancipation, have in various ways won the respect and admiration of the most learned men of the world.

To oratory and logic, grand old Douglass gave his energy and knowledge—even before our chains were severed. Langston and Bruce fought the cause of their race with marked ability and earnestness. Booker T. Washington, today, stands out pre-eminently as our industrial king and educator. Such intellects are truly worthy of our respect and admiration.

Aside from our progress along the line of general education and culture, other lights have shown brilliantly in the direction of the fine arts.

Looking back a little, we find Phyllis Wheatley, fresh from the shores of Africa, writing verse that has astonished the world. Coming to our own time, Dunbar stands out as a master of the Negro dialect and a poet of whom our race should be thankful. H. O. Tanner has won triumphs for us through his masterly use of the brush. His pictures decorate the walls of some of our finest art academies. Thus could be mentioned many other men and women who have toiled and fought

all kinds of obstacles that their race might be benefitted thereby.

Coming to music—allow me to ask the simple questions:—What was music to the Negro during bondage? What has the Negro done in music-art? What will music do for him in the future?

We are all familiar with those immortal slave songs, that have carried their plaintive stories and pathos to all parts of the earth and today give us much pleasure whenever we hear them well interpreted. No history of the slave period would be complete that did not give an account of music as found in the every day life of the slave. Song was to him a great balm:—in fact a part of his being.⁴ The truthfulness and strength of these songs have well been proven by the world's great musicians and serious music lovers.

The Fiske Jubilee Singers should be credited for having immortalized most of the old plantation melodies and for having carried their messages to the Old World. On evenings after toil, during holidays and often while working, the burdened slave poured forth his or her soul into song. Songs that told too vividly the anguish our race must have suffered while thus situated. Again a longing for the celestial regions would be beautifully portrayed through their songs. The effect upon the hearers of the singing of a large chorus of slaves, has often been told by learned men, who were from time to time, impressed by such outpourings of soulful melody and harmony.

(To be continued)



Clarence Cameron White

The American Negro in Music Later Generation

PART I*

Clarence Cameron White

IN beginning to write this article, the first thing that comes to my mind is the saying: "There is plenty of room at the top." How well that applies to this great art of ours—music. Yes, it is at the top and only at the top that there is room. When the student starts for the top and falls by the way-side, he finds his road crowded and he gives it up and thinks that music—the highest

in music, is not for us just yet. That is wrong and to show the ambitious student wherein there is room at the top and a few who have reached the top and are succeeding, I write this article.

In years gone by, we have pointed with pride to our singers, a few pianists and a few

* This article will be continued in the January number of THE NEGRO MUSIC JOURNAL and more singers will be mentioned together with some of our violinists, pianists and other players.

violinists, but today we have not only the singers of good ability, but we have artists who have had years of training, and we find them in the front ranks regardless of color. I wonder how many of my readers remember Miss Rachel Walker of Cleveland, Ohio, who some years ago gained the praise of the critics by her remarkable singing. Miss Walker is a native of Cleveland, and received her early musical training there. After several years study in Cleveland, she appeared in a number of our largest cities as soprano soloist. Miss Walker's success at that time was one of which she might have been proud, but she did not rest there. A year after her great success in New York, we hear of her singing in London, and her success there was so great that we find her picture as a supplement to one of the best music journals in England. Miss Walker, not content with these achievements went from London to Paris and began to study grand opera, and during the past year we have heard of her great success as Primo Donna in one of the great French operas. We hope to hear Miss Walker in America soon. Another soprano who is with us now, and whose fine voice has crowded houses wherever she has sung is Mrs. E. Azalia Hackley. She is, I believe, a native of Detroit, Mich. but her musical education was completed in the Denver College of Music, in Denver, Col. Since graduating from that school, she has appeared in most of the large cities, giving recitals. Every one who has heard Mrs.

Hackley speaks enthusiastically of her beautiful voice, and her splendid command of vocal technique.

So many of our singers are not much known because they are kept busy in their own section of the country. Such is the case of Mrs. Kittie Skeene Mitchell, a lady with a truly remarkable voice. Mrs. Mitchell's study has been done in Cleveland under some of the best teachers there. I call to mind hearing Mrs. Mitchell sing last Christmas at Carnegie's Music Hall, Allegheny, Pa., the soprano solo, "I Know that my Redeemer Liveth," from "The Messiah." Mrs. Mitchell's rendition of this beautiful selection was grand and the great crowd showed its appreciation by a tremendous encore. Mrs. Mitchell's voice is full, round and of unusual sweetness and strength. We may expect great things of her. Speaking of Cleveland reminds me that it was there I heard for the first time a very charming little lady from Jacksonville, Fla., Miss Annie Cook, who was at that time a soprano singer with Williams and Walker. At a private musicale at Mr. Harry Freeman's studio, Miss Cook sang several selections, among them, Horrock's "Bird and the Rose." I have never heard anything more beautiful. Miss Cook's voice is one that touches the heart and causes her audience to forget for the time being all else save her lovely voice. I believe Miss Cook is still singing with Williams and Walker, but her voice would appear equally as well in grand opera.

Let us then be up and doing
 With a heart for any fate,
 Still achieving, still pursuing;
 Learn to labor and to wait.

—LONGFELLOW.

WHO LOVES ME.

Charles Alexander

WHO loves me ? is the anxious question
Every man will sometimes ask ;
No matter what his sphere or station
No matter what may be his task.
No matter if he's in the gutter ,
Or nestled in the lap of fame,
He wants to know that some one loves him,
And is pleased to hear his name.

2. He wants to know that some true mortal
Sees in him the good that's real—
To know that, while he sometimes falters
That mortal is as firm as steel.
He'd give the world to have the question
Gently answered with a kiss—
To hear the tender voice proclaim it
Would be to him a dream of bliss.

3. True, there is but little gladness
For the man of busy life,
Except that joy which comes at evening
In the home with loving wife.
But to him who has no fire-side,
And whose home cannot be found,—
He who rolls and keeps a-rolling,
Like a ball upon the ground—

4. He it is who asks the question
O'er and o'er end o'er again,
And if he never hears an answer
The very silence gives him pain.
This world to him is very gloomy,
And naught, there is in life to cheer,
No one to say, "Sweetheart, I love you,"
No one on earth to call him *dear*.

5. "Who loves me ?" is the anxious question
Every man will sometimes ask ;
No matter what his sphere or station,
No matter what may be his task.
No matter if he's in the gutter,
Or nestled in the top of fame,
He wants to know that someone loves him,
And is pleased to hear his name.

—From "THE GENTLEWOMAN"



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Contributions or Communications which will help the Negro to a better knowledge and appreciation of the Musical Art, are solicited from all sources.

Address all Communications and Remittances to

The Negro Music Journal,

J. HILLARY TAYLOR, Editor,

111 D Street, Southeast, Washington, D. C.

IN the midst of the hustle and bustle of the delivery wagons, trains, mail-carriers and shouts of the children, all crying, "Rejoice, for Christ our King, our Redeemer, is coming!"

—THE NEGRO MUSIC JOURNAL sends forth her feeble voice to join the chorus and invites her friends, subscribers and readers to join with her in giving forth her praise—for she feels sure they are enthused over the anticipated joy and are ready to sing with her the glorious—Hallelujah!!!

NO time more besittingly demonstrates the use and power of music as does the coming of Xmas for special musical programs are prepared in most all churches, regardless of the denomination professed. Every choir, or the glorious Xmas morn, rings forth its praises in heavenly tones that rent the ceiling asunder and only find resting place when

mingled with the unheard music of the angelic choirs. Let it be so. Let God be thanked for giving man such a wonderful creation as music! Let us also be thankful to those in whose hearts He placed the productive seed of music and whose ingenuity have cherished these seed until they are now flowers of all hues and whose fragrance ever sooth humanity.

WHERE is the man in whose soul no music dwells? From the savage to the semi-civilized, the civilized, even the beast, there is found a spark of this Art, which manifests itself in various forms and intensities. The savage will sing his monotonous song, the semi-civilized their crude *lied*; the civilized revel in the tremulous waves of a modern orchestra or operatic chorus. The poor beast, dumb, but nevertheless, with a feeling and instinct, stands, listens, gazes and wonders. Oh! the magic power of this transcendent art! The magnitude of its sphere—the un-failing power of its touch and influence!

OUR Xmas number contains much that should interest the musical aspirant. "The American Negro in Music," by Clarence Cameron White, should interest our many readers. Heretofore there has been no special medium through which the Negro could gain a knowledge of the achievements of our accomplished artists but with the publication of THE NEGRO MUSIC JOURNAL this obstacle has been overcome; hence many will gain a knowledge of the achievements of eminent musical Negroes that they would not otherwise ever have become acquainted. He will continue this article in our January issue of THE JOURNAL, giving sketches of more noted colored artists.

THE article by Albert L. Neal, on "Transposition," contains some valuable hints, that the student should profit by reading. It would be well for teachers in general to give the art of transposition more attention. Have the pupil play its little melodies in several different keys—(the related ones preferred at

first) and it will gain much theoretic knowledge through this interesting process, that will succor it in after-life. Continued practice in this direction sharpens the intellect of the pupil, and enables it to feel whatever it plays.

MR. W. Thomas Adams in "Music, A Beginner, His Capabilities," has given the reader some good and practical matter over which to ponder. The essay is inspirational and suggestive. The writer specially dwells upon the elements that go to make up a successful artistic life.

WE have the pleasure of reprinting an interesting poem entitled "Who Loves Me," from the pen of our colored writer and editor, Charles Alexander. Its theme is an ever charming one and the poem is well-written from a literary standpoint. The poem will interest all who will muse upon its theme.—"Who loves me."

THE article on "Clubs and Their Influence" by Miss Agnes Carroll, encourages the organizing of musical clubs, one of the strongest factors toward spreading musical knowledge. In this connection, we wish to announce that *THE JOURNAL* will establish, beginning with its January issue, a special department devoted to clubs and club work. It will be conducted by Miss Carroll, our assistant editor. We desire to bring all our music clubs and organizations in touch with each other, so that one can get helps and hints from what the other has achieved or experienced. We should adhere to the old maxim, "In union there is strength." We kindly solicit information from all organized clubs, likewise from those that may be organized in the future. Those desiring information on any phase of club work are invited to ask for such through our club department. Those who have valuable knowledge gained from experience, are solicited to send the same to our Club Department, and it will be published for the good it may do those whose experience has not been very extensive. Let us hear

from you immediately, so the good work can go on, thus encouraging and enlightening those who need it.

ANOTHER new feature that will be introduced beginning with our January issue will be a Pianoforte Department, to be conducted by J. Hillary Taylor, Editor of *THE JOURNAL*. Through this department, we desire to unite all of our colored piano teachers throughout the country, thus giving a medium through which they may exchange ideas, theories, etc., relating to piano teaching and study, in all of its branches. We also desire, through this department, to assist the young teacher and those who are well advanced in age, but have not had all the advantages they might have had during their youth. All questions of general interest relating to piano teaching and study, will be answered through this department. It matters little where you are laboring, or who you are, we desire to give all a medium through which good can be accomplished toward improving the teaching profession in all parts of the country. Write us now! Give suggestions to others or ask for assistance.

WE want to spread the influence of *THE JOURNAL* far and near; hence all music lovers, students and teachers are kindly asked to do all in their power to spread the news of the work *THE JOURNAL* is accomplishing. New features other than those mentioned in this issue, will be added from time to time, until we practically come in touch with all classes of music students and teachers. Do you desire to help the good work along? Then, send in your subscription—encourage your friends and acquaintances to send in their subscriptions also. *THE NEGRO MUSIC JOURNAL* is the *only* journal published, that is devoted exclusively to the elevation of the Negro musically. Cannot ten million people support and encourage one such journal? especially when its work is needed among a people as in this instance. Why then not support it? Note our Offer to new subscribers in this issue.

MUSICAL HAPPENINGS

IN WASHINGTON

Mr. Maurice J. Brooks of Washington, D. C., who has been studying at the New England Conservatory of Music for the past five years, is reported as making good progress in his study of the pianoforte and is expected to graduate at the closing of the 1903 session. A brilliant future awaits this young man if he continues to persevere as he has done in the past.

Mr. J. Hillary Taylor played several pianoforte selections at the opening of a grand Fair for the benefit of Israel C. M. E. Church. Monday, November 24. Mendelssohn's "Hunting Song" and Stephen Heller's "Prelude" were specially enjoyed by the audience.

Mr. Clarence Cameron White, violinist, lately returned from a successful tour of the South. He played the following programme at Fisk University, Nashville, Tenn.: "Gypsy Song," Coleridge Taylor; "To Spring," Grieg; "The Swan," Saint Saens; "Prize Song," Wagner, Wilhelmj; "Legende," Wieniawski; "Serenade," Pierni; "Traumerei," Schumann; "Adagio" and "Perpetual Motion," by Ries. Miss Annie Laura Trimble was the accompanist. Mr. White will make a short tour of New England during December, returning in time to give a recital here on January 2nd, 1903.

A colored company, of which Dr. J. R. Wilder is president, has purchased a very good hall, (formerly owned by the white Odd Fellows),—situated on 8th St., bet. E & O Sts., Southeast, to use for concert purposes. This was an ideal step, as there is no large and well-equipped hall on Capitol Hill that our people could engage for such purposes. The opening was Wed., Nov. 26. The Columbian and Invincible Orchestras combined

under the direction Messrs. Sylvester Thomas and Edward Ambler played for the occasion. Our people well appreciated the privilege, hence turned out in large numbers. The orchestral selections were entrancing; especially in several slow and dreamy waltzes which were rendered artistically. The hall is to be known hereafter as "The Auditorium"; and it is to be hoped our people will show their appreciation of this effort by engaging the hall for concerts, recitals, lectures, balls, etc. There are several improvements anticipated that will make the Auditorium even more desirable.

Out of Washington

Mme. Nellie Brown-Mitchell, one of Boston's leading artists, is as popular with the masses as ever.

Prof. W. Thomas Adams is doing good work as pianist for The Young Men's Educational Aid Association, on Shawmut Ave., Boston, Mass.

It is reported that Charity Wiggins, the aged mother of "Blind Tom," the great Negro musician, has died, at the wonderful age of 102 years. Blind Tom is yet living, having appeared in public last season.

Miss Elizabeth Roosa, the accomplished organist and leader of Charles Street A. M. E. Church Choir is making the choir a brilliant success. Miss Roosa is a graduate of The New England Conservatory of Music, Boston, Mass.

Mme. E. Azalia Hackley, prima donna of Philadelphia, Pa., and graduate of the Denver College of Music; Mme. Flora Batson, the Queen of Song; Mr. Sidney Woodward, the distinguished tenor and Mr. Gerard Miller, the eminent baritone soloist, have been sweeping Greater Boston like a storm for the past two weeks. These artists are worthy representatives of the race and do credit to themselves as well. They have been heard by select, critical and crowded houses at every appearance.

